

# IFARreports

Volume 13, Number 9  
September 1992

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**Medieval  
Documents  
Returned**

**"Bonington"  
Studied**

**Thefts and  
Recoveries in  
Greece  
France  
England  
and  
Los Angeles**

*Self-Portrait, 1889-91, by  
Jacob Isaac Meyer de Haan.  
An empty packing case  
returned from an exhibition  
in Japan.*

# A "Bonington" Reconsidered

IFARreports  
incorporating *Stolen Art Alert*

**Volume 13, Number 9**  
**September 1992**

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*A harbor scene, attributed to Bonington before IFAR examination.*

The prospect of IFAR examining a painting by Richard Parkes Bonington was intriguing. The English 19th century artist's works are rare in the United States and the opportunity to research a "signed" Bonington marine was tempting. The painting, approximately 17 x 22 inches, was purchased in Sussex, England in the late 1960's by an American collector living in the south who was now interested in knowing whether it was a genuine work.

This view of boats in a harbor surrounded by mountains and high cliffs and fortifications had some of the characteristics of a Bonington: it was romantic in spirit with a pervasive cool light, but it appeared to lack the spontaneity and poetic qualities for which Bonington, an early proponent of plein-air painting, was recognized from the start.

Born near Nottingham, Richard Parkes Bonington moved with his family to France at fifteen, and a year later he enrolled at the École des Beaux-Arts where he studied for several years with Antoine-Jean

Gros. His work was admired by many contemporary painters including Delacroix, with whom he developed a close friendship. His promising career ended when he died of tuberculosis just before his twenty-sixth birthday. In a 1979 monograph on Bonington, John Ingamells of London's Wallace Collection wrote, "Sir Thomas Lawrence was one of the few who attended his funeral at St. James's Chapel, Pentonville." Ingamells also cites Lawrence as writing, "I have never known, in my own time, the early death of a talent so promising and so rapidly and obviously improving" (p. 24).

IFAR's examination of this harbor scene included extensive research at the Frick Art Reference Library in New York, in both their photographic archives for Bonington and in the literature on the artist. In none of the photographs was there any similar scene, although there were many views of Venice and of the Normandy coast in France. Nor was there anything resembling this composition in the Bonington literature, which in-

## Medieval Documents

cluded, among others, the aforementioned Ingamells reference, and *The Bonington Circle, English Watercolor and Anglo-French Landscape 1790-1855*, by Marcia Pointon (1985).

It was necessary at this point to consult with an authority on Bonington and we contacted Mr. Patrick Noon, a scholar and curator of a major Bonington exhibition at the Petit Palais in Paris last spring and author of its catalogue, *Richard Parkes Bonington: "On the Pleasures of Painting."* Mr. Noon examined several large color photographs of this painting and excerpts of his written response follow:

I usually hesitate to give an opinion on the basis of photographic evidence, but in this instance, I am confident that the picture is not the work of Richard Parkes Bonington, nor does it replicate any composition by Bonington known to me. The subject is almost certainly meant to be a view on the Rhine. It is probably mid- to late-19th century in date. The R.P. Bonington inscription at lower right is not the artist's signature. If pressed, I would venture the opinion that the artist was a competent amateur of the English school who probably based his composition on an engraving from one of the many illustrated Rhine tours published in the 1830s and 1840s.

It is well known in the Bonington literature that the artist was admired, copied and even faked. As early as 1834, just six years after the artist's death, an article in *The Morning Chronicle* (February 21st) noted that "copies and imitations [of Bonington's works] had been multiplied and spread in all directions" (Ingamells, p. 26). More than 150 years later, in 1989, Malcolm Cormack, former curator in the Department of Paintings at The Yale

Center for British Art, wrote in his book entitled, *Bonington* that "among his own close associates he was clearly a catalyst, not a follower, while later generations have never ceased to imitate, collect, and forge his works" (p. 9). In the same year, Carlos Peacock noted in his book on the artist, *Richard Parkes Bonington*, that "copying Bonington's style...became a major occupation in the artistic world of the nineteenth century." He continued, "it varied from works painted deliberately to deceive, to the oils and water-colours done by men whose admiration for Bonington inspired them to follow his manner as closely as they could" (p. 11).

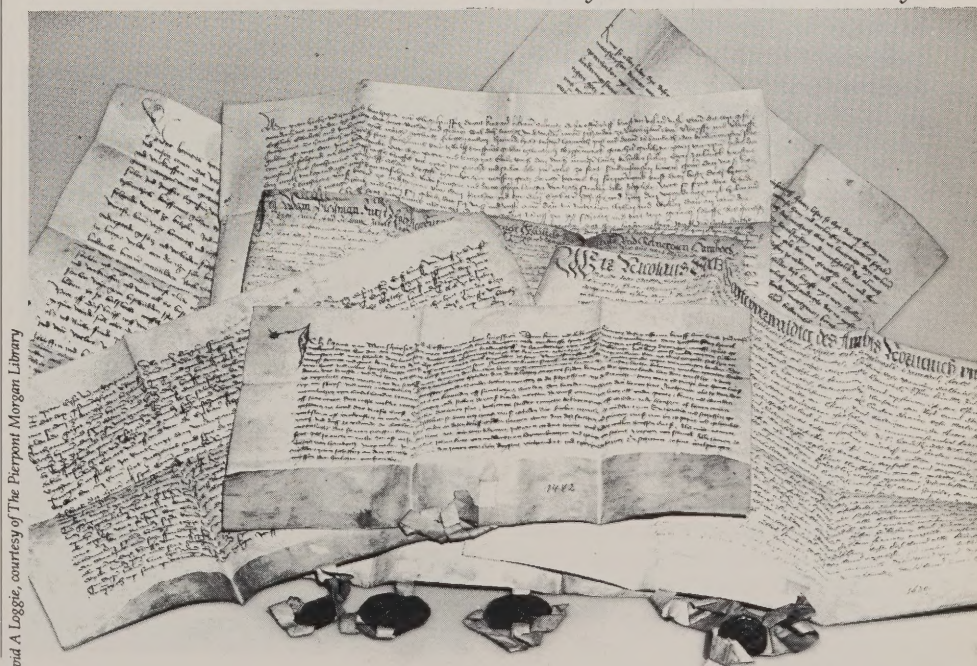
It seems likely then that this picture was executed by an imitator painting in a style similar to Bonington's who added a fake signature with the hope of making the work more marketable. Another possibility is that the signature was a later addition put there by someone trying to falsely enhance the value of a work that resembled those by Bonington and pass it off as the real thing.

Virgilia H. Pancoast

In a sunny ceremony on August 16th in the Garden Court of the Pierpont Morgan Library, the Consul General of the Federal Republic of Germany, Dr. Erhard Holtermann, accepted seven documents relating to the history of the town of Hambach between 1482 and 1656. They were returned voluntarily by a New York woman whose second husband had left them among his effects at his death. William Voelkle, the Library's curator of medieval and renaissance manuscripts, who was instrumental in identifying the documents, presented them to Dr. Holtermann on behalf of the woman who wishes to remain anonymous.

After her husband died, she called in a book dealer who brought the unusual items--seven vellum sheets with handwritten texts in old German--to the Morgan Library. With the help of Willi Korte, a specialist in the return of wartime cultural property, they determined that the documents had formed part of the archive of the little church of St. Anthony in Hambach near Aachen in northern Germany.

Seven documents from the archive of St. Anthony's Church, Hambach, Germany



David A. Loggie, courtesy of The Pierpont Morgan Library

## Missing Iraqi Artifacts

When the widow learned that they were missing from the church, she chose to return them. Her generous spirit was notable as she is a survivor of Auschwitz where her entire family perished. She told William H. Honan of the *New York Times* that her husband had fought under General George S. Patton, landing in Europe on D-Day. She further said that she did not know how her late husband, who was an attorney, came into possession of the documents.

In 1939, the Church of St. Anthony transferred its small archive to "a fire- and bomb-proof safe." A letter of that year describing the removal to the safe was the last time anyone in that town could record the documents' whereabouts until the spring of 1992 when Mr. Korte called the parish priest with the news that the documents had survived in New York and would be returned. Only a handful of documents from the original two dozen or so were believed to have survived the war. The church itself was only re-built in 1958 after being bombed.

The historical texts relate the business of parishoners. They are not illuminated and are not of high monetary value. Each is on a sheet of vellum, and several of them boast their original seals. They speak of the town and its inhabitants, of rent payments for land in rye grain, and of hereditary incomes.

*Constance Lowenthal*

## Traffic Accident Leads to Recovery

Los Angeles police have arrested and charged Michael Bell, 26 years old, of Oxnard, California, with one count of burglary and Farhad Keshmiri Zadh, also 26, with three counts of receiving stolen property. The charges stem from the April 22nd burglary of a residence in Los Angeles during which six works, including a still life attributed to Albert Bierstadt, an etching by Picasso, and a self-portrait by Marsden Hartley (see *IFARreports*, May '92, nos. 275, 304, 313, 315, 325, and 327) were stolen. At the time of the burglary and his arrest, Mr. Bell was on parole from Folsom prison where he served time for burglary.

According to Detective Jerry Sparks of the LAPD, the detective in charge of the case, after observing the home for several days, Mr. Bell broke into the building and stole the more obvious valuables, initially ignoring the art. In the course of his search for other items to steal, however, he came across the keys to a BMW worth approximately \$100,000. Now possessed of transportation, Mr. Bell could abscond with more things, including the art. He loaded the six works of art and other property into the BMW and, "took off," says Det. Sparks.

Two months later, however, Mr. Bell's driving skills (or perhaps lack of them) led to the unraveling of not only this particular burglary but two other cases. A five-car traffic accident in Ventura CA., reportedly his fault, led to him and subsequently to the recovery of works of art from three separate burglaries. And, the old cliché of "a woman scorned" was once again proven to be true. In this case, there were two "women scorned."

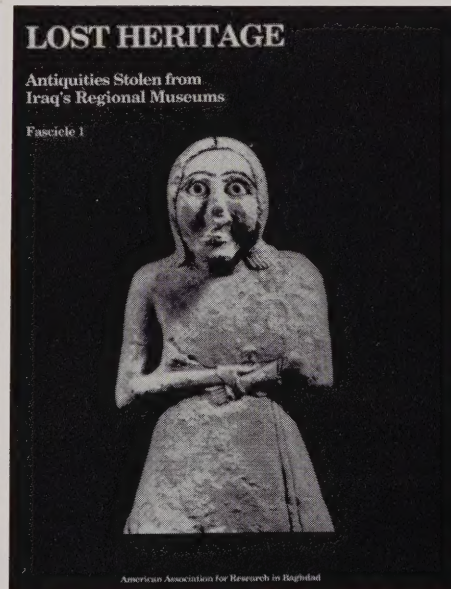
Following the accident, Mr. Bell fled the scene, leaving behind a "totaled" BMW and a female companion who had suffered some injuries requiring medical attention at the local hospital. A routine check on the license plate of the car by Randy Klucker of the California Highway Patrol led to its being

Two years after the Iraqi invasion of Kuwait and its aftermath and just as it seems another confrontation between the Iraq and other countries may erupt, the search for the more than 4,000 items missing from Iraqi museums continues. Earlier this year, UNESCO published a list of many of those items. However the lack of photographs in many cases would make identification of the items almost impossible.

Recently, the American Association for Research in Baghdad has published a fascicle of some of the more important missing items. As many of the works were excavated by archaeologists under the auspices of universities and museums, the items were photographed and published in reports on the excavations. The Association has made a tremendous effort to correlate the missing items with such publications.

Copies of "Lost Heritage: Antiquities Stolen from Iraq's Regional Museums" by McGuire Gibson and Augusta McMahon may be ordered at \$7.00 each, including postage and handling, from:

The American Association for  
Research in Baghdad  
1155 East 58th Street  
Chicago, IL 60637



# Many Thefts and Recoveries

Alea, Greece

However dedicated various international groups may be in trying to protect cultural property, fervor and hope must weaken in the face of continued losses of treasures in circumstances which are avoidable.

During the night of August 5, important 8th- 4th century BC artifacts were stolen from a museum in Alea, a village 121 miles southwest of Athens, once the site of Tegea, a major city of ancient Arcadia. Thieves took vases, terracotta and bronze statuettes and marble reliefs. "They stole everything they could carry, the only things they left behind were the statues, (marble and bronze sculptures). As far as we can tell, the things were priceless," police said by phone from Tripolis on the Peloponnesus speaking to Jerry Theodorou of *The Greek American* newspaper.

Why was this an avoidable theft? The watchman was having his one night off! With no alternate watchman, one night is all it took to empty a museum full of artifacts, all registered as cultural property.

It is not so easy to lay claim to antiquities which were previously unrecorded.

In a separate case, acting on a tip, police arrested two shepherds, Vassilis Skendos and Giorgos Katsoulas when they tried to illegally sell 550 artifacts, including 500 heads broken from statues. These were unregistered antiquities, ripe for illegal export. In an announcement, the police said, "The archaeological and commercial worth is priceless as nearly all date to the classical period." Where they were found was not stated, but the two men were arrested in Archontohorio, 128 miles west of Athens, near Thermon which was the chief religious center of Aetolia. Excavated early in this century, significant finds of late Mycenaean and early geometric period houses were found and a later 7th century BC temple to Apollo Thermios.

his "real" girlfriend and asked her to flee with him.

She, apparently agreeing, arranged to meet him. Unknown to Mr. Bell, however, the police were told of the meeting and were there too. Taken into custody, he, too, provided the LAPD with the name of the "fence," Farhad Keshmiri Zadh, known by his street name of "Freddy." A search warrant for Mr. Zadh's residence and place of business was obtained. Armed with the warrant, Det. Sparks paid a call on Mr. Zadh in his West Los Angeles penthouse. It was, he says, "loaded with art." As he stood in the apartment, says Det. Sparks, "there was a work of Oriental art hanging on the wall right behind me from another burglary."

Initially denying any knowledge of stolen art, according to police accounts, Mr. Zadh eventually led police to another location where the works taken in the April 22nd burglary were stored. Other items in the penthouse were photographed and property from a third theft was identified. At the time of his arrest, there was another case pending against Mr. Zadh on the charge of receiving stolen property. In mid-August, he pled guilty to that one charge but has not yet been sentenced.

During the course of the investigation, Mr. Bell admitted to doing a burglary "on commission." Also recovered in the course of this investigation was a print by Yamagata stolen from the Martin Lawrence Gallery last November. Neither of the women in the case has been charged.

Anna J. Kisluk

identified as stolen. He told IFAR that Mr. Bell was not charged with "hit and run" since no one was seriously injured. The LAPD was notified. Questioned, Mr. Bell's female friend guided police to his home in Oxnard. And there, they found another woman, Mr. Bell's "real" girlfriend. With the stolen car as a basis for their request, the police obtained a search warrant for Mr. Bell's home and, according to Det. Sparks, turned up more evidence.

This search produced several items identified as belonging to the victim of the April burglary, including a Tiffany match holder and a computer. Evidence in hand, the police arrested Mr. Bell's "real" girlfriend, who after questioning, supplied the police with the name of the "fence" to whom the works of art had been sold. Mr. Bell was lying low. Apparently, he decided that flight to Bolivia was the safest course for him to follow. He called

Self Portrait by Marsden Hartley



## Cap d'Ail, France

The French government must be happy to know that French-Lebanese businessman Anthony Tannouri is once again able raise money to pay \$56.6 million owed in fines and back taxes. According to the Associated Press, Mr. Tannouri planned to sell paintings to erase his debt to the tax authorities, but on July 31 his villa at Cap d'Ail on the Riviera was burglarized and four important pictures vanished.

The four paintings were, *L'Intérieur d'une Chambre* by Henri Matisse, *Portrait de Femme* by Amedeo Modigliani and two paintings by Edgar Degas, both of dancers. Acting on an anonymous phone tip, the police found the works, apparently undamaged, in a car parked at a hotel close to the Nice airport. The paintings were considered too well known to be fenced. Mr. Tannouri may now be able to raise an estimated \$50 million towards his debt if he sells them as planned. The paintings were not insured.

## London, England

Just in - 71 Recoveries and 152 "assists" for the London office of the Art Loss Register.

A work by the British artist William Scott was found by his son when it was put up for auction in Sweden. In mid-July, through the ALR it was discovered to be one of eight paintings taken from the Trinity Gallery, London. Scotland Yard was able to take a trip abroad and make a total recovery.

An informer told Scotland Yard of a painting for sale. The police ran the information through the ALR database. Yes, it was a work stolen on the night of July 5 from the Central Library, Philimore Walk when on loan from Leighton House. The 1860's aesthetic movement home of artist Frederick Lord Leighton had suffered the theft of 17 pictures, and all but one were finally recovered. Among them were paintings by Sir James Lavery and Eleanor Fortesque Brickdale.

And the biggest haul of all. On July 28, the match of a piece of Queen Anne walnut furniture with a con-

signment put up for auction in Nottinghamshire led the police to discover 3,800 works of art. With the help of the consignor/thief suspect they picked up the stuff from the homes and premises of the fences. Warehouse storage space had to be found in Cirencester to sort out the loot. The ALR moved one of its computer terminals onto the site to trace possible theft victims. So far 66 positive identifications have been made and 135 more could not have been made without ALR aid. More on this next month when the police have finished their investigation.

Margaret I. O'Brien

## Correction

In *IFARreports* vol. 13, nos. 7-8, July/August 1992, photographs 528 and 529 were inadvertently transposed. 528 should read Osiris and 529 should read Isis.



## Missing - Information Sought Reward offered by Insurers

*Self-Portrait*, 1889-91, by Jacob Isaac Meyer de Haan (Dutch, 1852-95). Oil on canvas, 32.3 x 24.5 cm.

Included in the exhibition *Gauguin et ses Amis Peintres* at the Municipal Museum of Art, Kyoto, Japan (July 11 - August 16, 1992).

The loss was discovered in New York on August 25 when the shipping case was opened by the shippers in the presence of the owner's curator. The case was empty. Three other paintings which had been loaned for the exhibit (earlier seen at the Municipal Museum of Art, Yokohama and the Municipal Museum of Contemporary Art, Hiroshima), arrived safely in the same shipment.

If you have information about this work, please contact the International Foundation for Art Research, 46 East 70th Street, New York, NY 10021. (212) 879-1780. fax. (212) 734-4174 or Iain F. W. Fairley at Graham Miller International, 19 West 44th Street, Suite 1500, New York, NY 10036. (212) 719-3939.

# Recoveries

## Paintings, Pastels, Mixed Media Works, Watercolors

BIERSTADT, Albert (American, 1830-1902). *Bees, Honey, and Pots*. Oil on paper. 22.2 x 31.8 cm. \*N92.159.1. Los Angeles, CA. Apr. 22, '91 (IFARreports, May '92, no. 275).

CANEDO, Joaquin (Spanish). *Artist Contemplating his Sculpture*. Oil on canvas. 45.7 x 45.7 cm. \*N92.159.6. Los Angeles, CA. Apr. 22, '92. (IFARreports, May '92, no. 313).

PICCOLO, Richard (Italian, 20th Century). *Nude in a Chair*. Oil on canvas. 45.7 x 45.7 cm. \*N92.159.3. Los Angeles, CA. Apr. 22, '92. (IFARreports, May '92, no. 304).

## Prints, Drawings

BELLMER, Hans (German, 1902-1975). *Nude*. Pen and ink on paper? 25.4 x 22.9 cm. N92.159.5. Los Angeles, CA. Apr. 22, '92. (IFARreports, May '92, no. 325).

HARTLEY, Marsden (American, 1877-1943). *Self-Portrait*, 1908. Pencil on paper. 29.8 x 22.2 cm. \*N92.159.4. Los Angeles, CA. Apr. 22, '92. (IFARreports, May '92, no. 315).

PICASSO, Pablo (Spanish, 1881-1973). *The Embrace*, 1933. Dry point etching. 30.4 x 36.7 cm. \*N92.159.2. Los Angeles, CA. Apr. 22, '92. (IFARreports, May '92, no. 327).

# Missing Art Alert

## Missing Objects

*Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.*

## Paintings, Pastels, Mixed Media Works, Watercolors

### American, 20th Century

71 ALSTON, Charles (1901-77). *African Theme*. Oil on canvas. 127.0 x 101.6 cm. Abstract composition of faces. N92.282.10. East Hampton, NY. Nov. 6, '91.

72 ANDREWS, Benny (b. 1930). *Portrait of a Guitar Player*. Oil and collage on canvas. 264.0 x 122.0 cm. A black man strumming a guitar on a stage under a spotlight focussed on him. N92.282.16. East Hampton, NY. Nov. 6, '91.

73 BEARDEN, Romare (1914-88). *Coastal Scene (St. Maarten, W. I.)*. Gouache on paper. 22.2 x 32.0 cm. Landscape with pink water and sky, brown/green rocks on the right. N92.282.15. East Hampton, NY. Nov. 6, '91.

74 BEARDEN, Romare (1914-88). *String Band*. Watercolor, gouache collage on paper. 111.8 x 142.2 cm. Depicting three black men playing musical instruments, one playing a violin and the other two guitars. N92.282.12. East Hampton, NY. Nov. 6, '91.

75 BLAYTON, Betty (b. 1937). *Life in a Pea Pod*. Oil and collage on canvas. Diam. 101.6 cm. Circular. An abstract of a woman in purple tones. N92.282.17. East Hampton, NY. Nov. 6, '91.

76 CLARK, Edward (b. 1927). *Taos*. Acrylic on canvas. 157.6 x

184.0 cm. Part of the New Mexico series; an abstract in three colors of orange, red and burnt orange. N92.282.7. East Hampton, NY. Nov. 6, '91.

77 LAWRENCE, Jacob (b. 1917). *Street Scene, No. 1*. Gouache and collage on cardboard. 95.2 x 85.0 cm. Depicts a white policeman beating a black man in a brown suit. N92.282.4. East Hampton, NY. Nov. 6, '91.

78 LEWIS, Norman (1909-79). *Madonna*. Oil on canvas. 99.0 x 91.5 cm. A seated black woman leaning on her right elbow, her hand to her face, a bookshelf in the background. N92.282.6. East Hampton, NY. Nov. 6, '91.

79 PIPPIN, Horace (1888-1947). *On Guard*. Oil on canvas. 46.0 x 85.0 cm. Depicting a baby and a dog before a fireplace. N92.282.3. East Hampton, NY. Nov. 6, '91.

80 SMITH, Vincent D. (b. 1929). *Broken Bones Motif*. Oil, sand, rope and dry pigment on canvas. 61.0 x 51.0 cm. A triptych with vertical panels, a spinal bone emerging through the ground to the sun and above; tones of orange, red, and brown. N92.282.14. East Hampton, NY. Nov. 6, '91.

81 SMITH, Vincent D. (b. 1929). *Men, Gods, and Symbols*. Mixed media and sand on paper. 35.3 x 45.7 cm. With a brown border, the sun rising in the background, a half moon at upper right, a pig, a pyramid and a man in the center. N92.282.9. East Hampton, NY. Nov. 6, '91.

### French, 20th Century

82 FOUGERON, André (b.1913). *Femmes d'Italie (Italian Women)*. Oil on canvas. 200.0 x 300.0 cm. Depicting a market scene with a woman in a red dress selling fish, a vegetable stand behind her, and

a basket in front. A woman at the left with an umbrella and another woman at the right walking up stairs. N92.282.1. East Hampton, NY. Nov. 6, '91.

83 GLEIZES, Albert (1881-1953). *Composition*. Gouache on paper. 26.0 x 20.5 cm. Signed and dated in l/r. Abstract of geometric shapes. N92.282.13. East Hampton, NY. Nov. 6, '91.

84 GLEIZES, Albert (1881-1953). *L'Ecolier*. Oil on canvas. 92.7 x 72.4 cm. Signed in l/r. Abstract composition of faces and geometric shapes. N92.282.11. East Hampton, NY. Nov. 6, '91.

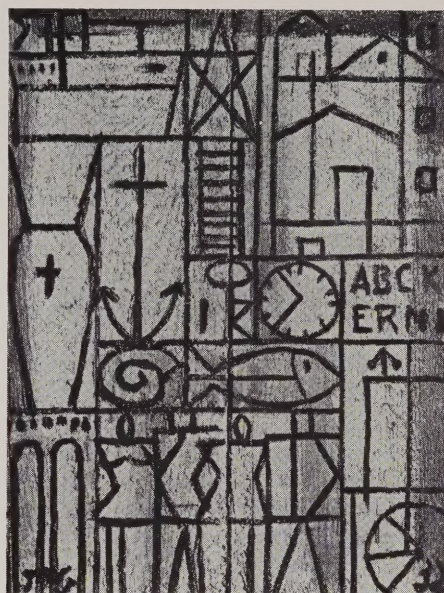
85 GLEIZES, Albert (1881-1953). *Maternité*. Oil on canvas. 155.0 x 78.7 cm. Abstract of a woman holding a baby. N92.282.19. East Hampton, NY. Nov. 6, '91.

86 PICABIA, Francis (1879-1953). *Clown*. Oil on canvas. 118.7 x 89.5 cm. Three clowns with one large figure of a clown superimposed over the other two. N92.282.20. East Hampton, NY. Nov. 6, '91.

87 PICABIA, Francis (1879-1953). *Untitled*. Oil on board. 100.0 x 90.0 cm. Signed in l/l. Tripartite abstract composition, an orange-brown background on the sides with a blue center, with fish and glasses. N92.282.5. East Hampton, NY. Nov. 6, '91.

#### Swedish, 20th Century

88 NORDFELDT, Bror Julius O. (1878-1955). *Portrait of a Man with a Green Hat*. Oil on canvas. 90.0 x 73.5 cm. Depicting a man seated at a bar, wearing a green hat; two bottles, a glass and cigarettes on the counter. N92.282.2. East Hampton, NY. Nov. 6, '91.



Uruguayan, 19th Century

89

89 TORRES-GARCIA, Joaquin (1874-1949). *Constructive en rosa, blanca y gris*, 1932. Oil on panel. 43.5 x 34.0 cm. Signed in l/l. Dated in l/r. \*N92.286.1. New York, NY. \*Dec. 31, '84.

#### Photographs

##### American, 20th Century

90 BEARDEN, Romare (1914-88). *Fiddler*. Photograph transfer on canvas. 46.3 x 33.6 cm. Abstract composition of a man and a woman. N92.282.8. East Hampton, NY. Nov. 6, '91.

#### Prints, Drawings

##### Italian, 20th Century

91 CLEMENTE, Francesco (b. 1952). *Untitled*, 1983. Pastel on paper. 50.8 x 46.7 cm. Abstract with a pink/red balloon-like form pinched in the middle above a black human like figure with stick arms, the "feet" turning into curved blue arrows on either side of the body. \*N92.298.1. New York, NY. Apr. 1, '92.

#### Sculpture

##### American, 20th Century

92 EPSTEIN, Sir Jacob (1880-1959). *Head of Paul Robeson*. Bronze. Ht. 35.5 cm. One of an edition of six. Portrait bust (?) of the black actor, singer and activist. Dark patina. N92.282.21. East Hampton, NY. Nov. 6, '91.

##### Mexican, 20th Century

93 ZUNIGA, Francisco (b. 1912). *Seated Woman*. Carrara marble. 41.3 x 33.0 x 35.5 cm. Seated female figure with her arms resting on her crossed legs, with a small head and a large body. N92.282.18. East Hampton, NY. Nov. 6, '91.

#### Antiquities

##### Egyptian, 7th Century, BC

94 Scarab, 663. Brown stone. Ht. 6.4 cm. Heart-shaped carved scarab beetle. No inscriptions. Lost in transit between London, England and New York, NY. N92.317.1. London, England. Jul. 10, '92.



91

# Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

## Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk \* before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.

All items are registered in the data-base of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

## Additional Information

We are now able to supply a photograph of a stolen sculpture first published in *IFARreports* vol.10, nos.10/11, October, November 1989.



918 KNIGHT, Charles.  
(American, 20th Century). *Buffalo*, 1917. Bronze. 34.3 x 25.4 x 58.4 cm. \*89.280. New York, NY. Sep. 19 '89.

## Fine Art

### Paintings, Pastels, Mixed Media Works, Watercolors

#### American, 19th Century

553 RICHARDSON, Mary Curtis (1848-1931). *Portrait of a Young Girl*, 1896. Oil on canvas. 91.4 x 116.8 cm. Signed: Mary Curtis Richardson. Three-quarter length portrait of a young girl with blond shoulder-length hair and bangs, in a white dress with puffed sleeves and square neckline and holding a bunch of flowers, dark ground. \*N92.283.1. San Francisco, CA. Jan. 1, '89. Reward.

554 WENDT, William (1865-1946). *The Cabbage Patch*. Oil on canvas. 68.6 x 50.8 cm. \*N92.263.1. Oregon, IL. Jul. 1, '91.

#### Austrian, 18th Century

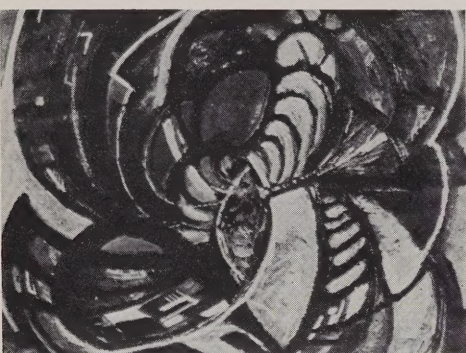
555 JANNECK, Franz Christoph. *Landscape with Bathers*. Oil on panel. 39.4 x 50.2 cm. \*N92.285.3. New York, NY. Aug. 3, '92.



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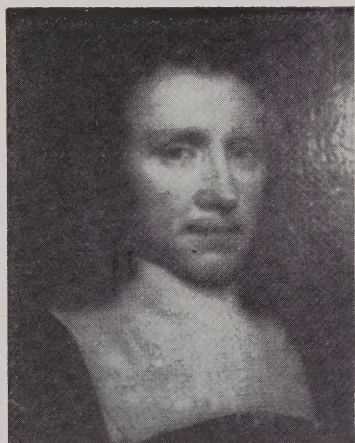
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#### Canadian, 19th Century

556 CULLEN, Maurice (1866-1934). *Moonlight on the Cache*, 1915. Oil on canvas. 76.2 x 101.6 cm. Exhibited: Royal Canadian Academy, 1916; Canadian National Exhibition, 1917; and Le Musée Marsil, 1983. River scene with the moon reflecting on the water. N92.276.1. Toronto, Canada. Dec. 5, '90. *Reward*.

#### Czechoslovakian, 19th Century

557 KUPKA, Frantisek (1871-1957). *Composition*. Oil on canvas. 7.0 x 9.5 cm. Signed in l/r. \*N92.299.20. New York, NY. Jun. 21, '92.

#### Danish, 19th Century

558 MONSTED, Peder (1859-1941). *Summertime - Collecting Wildflowers*, 1902. Oil on canvas. 31.8 x 24.1 cm. Signed and dated in l/l: P Monsted - 1902. One woman with a red blouse, dark blue hat and tan skirt. \*N92.288.1. Skillman, NJ. Dec. 27, '91.

#### Dutch, 17th Century

559 Unknown. *Portrait of a Man*. Oil on canvas. \*N92.325.1. 's-Gravenhage, The Netherlands. Apr. 17, '92.

#### Dutch, 18th Century

560 BARBIERS II, Pieter (1749-1820). *Landscape with Farmhouse and Sheep*. Oil on canvas. Signed in l/l. \*N92.306.2. Bavel, The Netherlands. Nov. 12, '91.

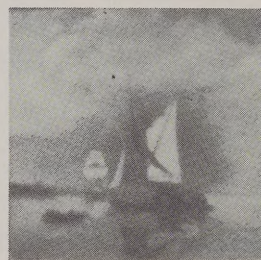
561 MEIJER, Hendrik de (1737-93). *Hilly Landscape with Farmhouse*. Oil on canvas. Monogrammed in lower margin. \*N92.306.3. Bavel, The Netherlands. Nov. 12, '91.



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#### Dutch, 19th Century

562 BILDERS, Johannes Wernardus (1811-90). *Woman in the Park*. Oil on panel. 33.0 x 23.0 cm. \*N92.301.1. Rotterdam, The Netherlands. Aug. 11, '91.

563 BRANTHE. *Ships on the Water*. Oil on canvas. 40.0 x 60.0 cm. \*N92.302.2. Rotterdam, The Netherlands. Aug. 19, '91.



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564 DANKMEIJER, Carel Bernardus (1861-1923). *River Scene With Boat in a Quay*. Oil on canvas. 33.0 x 44.0 cm. Signed in l/l: CH Dankmeijer. \*N92.302.4. Rotterdam, The Netherlands. Aug. 19, '91.



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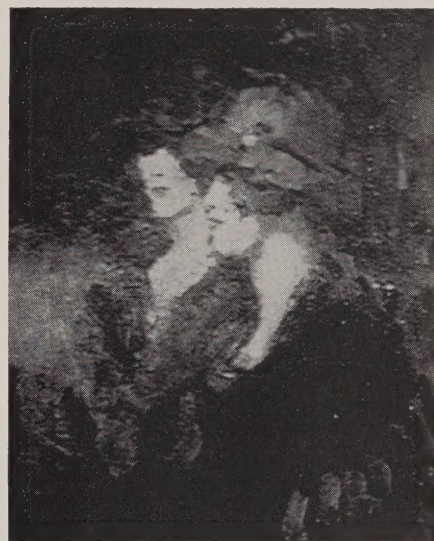
565 GUDIN, Henriette. *Harbor Scene*. Oil on canvas. 23.0 x 31.0 cm. Signed in l/l. \*N92.322.5. Brussels, Belgium. Feb. 28, '92.



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566 HORSTOCK, Hero Philip. *Portrait of a Man with Curly Hair*, 1819. Oil on canvas. Signed in the right margin. \*N92.304.4. Amsterdam, The Netherlands. Nov. 6, '91.

567 ISRAELS, Isaac (1865-1934). *Two London Women*. Oil on canvas. 77.5 x 64.0 cm. Signed in l/l. \*N92.326.1. Rotterdam, The Netherlands. Apr. 17, '92.



567

568 MESDAG, Hendrik Willem (1831-1915). *Fishing Boats on the Surf*. Oil on canvas. 50.0 x 60.0 cm. Signed in l/r. \*N92.326.3. Rotterdam, The Netherlands. Apr. 17, '92.

569 RAAPHORST, Cornelis (1875-1954). *Kittens Playing*. Oil. 39.0 x 50.0 cm. \*N92.324.1. The Hague, The Netherlands. Apr. 7, '92.



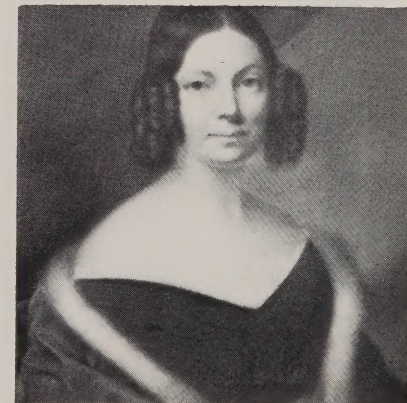
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570 SIEBERT, H. *Portrait of A.E. Baronesse van Pallant*. Pastel. 34.5 x 26.0 cm. \*N92.305.2. Haarlem, The Netherlands. Nov. 9, '91.

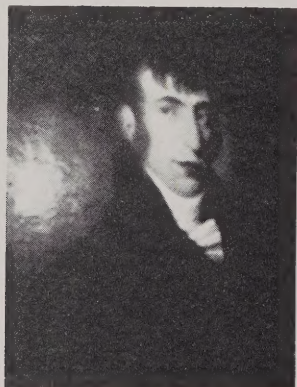
571 SIEBERT, H. *Portrait of Mr. A.H. van Wickevoort Crommelin*. Pastel. 34.5 x 26.0 cm. \*N92.305.1. Haarlem, The Netherlands. Nov. 9, '91.



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572 SPRINGER, Cornelis (1817-91). *Town Moat with Boats*. Oil on canvas. 45.0 x 62.0 cm. \*N92.302.3. Rotterdam, The Netherlands. Aug. 19, '91.

573 TEERLINK, Abraham (1776-1857). *Portrait of Lady Eras*, 1808. Oil on canvas. \*N92.304.3. Amsterdam, The Netherlands. Nov. 6, '91.

574 TEERLINK, Abraham (1776-1857). *Portrait of Lord Eras*, 1808. Oil on canvas. \*N92.304.2. Amsterdam, The Netherlands. Nov. 6, '91.

575 Unknown. *Landscape*. Oil on canvas. 25.0 x 35.0 cm. \*N92.321.1. Wassenaar, The Netherlands. Feb. 9, '92.

576 Unknown. *Portrait of J.J.S. van Rieden*. Oil on canvas. 49.5 x 40.0 cm. N92.305.3. Haarlem, The Netherlands. Nov. 9, '91.

577 VAN GULIK, Franciscus Lodewijk (1841-99). *Winter Scene with Mills and Skaters*. Oil on panel. 19.0 x 31.0 cm. N92.301.2. Rotterdam, The Netherlands. Aug. 11, '91.

578 VERHOOGH, Johannes (1798-1861). *Winter Scene with Skaters*. Oil on canvas. Signed in l/l. \*N92.306.1. Bavel, The Netherlands. Nov. 12, '91.

579 WEISSENBRUCH, Hendrik Johannes (1824-1903). *Mill on the Rotte*. Watercolor. 40.0 x 30.0 cm. Signed in l/r. \*N92.326.2. Rotterdam, The Netherlands. Apr. 17, '92.



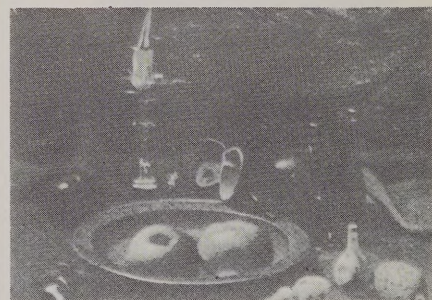
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*Dutch, 20th Century*

580 HAVER DROEZE, Jacobus (1877-1965). *Still Life with Apples and Shells*. Oil on canvas. 35.0 x 44.0 cm. \*N92.302.1. Rotterdam, The Netherlands. Aug. 19, '91.

581 HUYSMANS, Franciscus Johannes van (1885-1954). *Landscape*. Oil on canvas. 93.0 x 72.0 cm. Signed in l/r. \*N92.323.1. Oosterbeek, The Netherlands. Mar. 1, '92.

582 HUYSMANS, Franciscus Johannes van (1885-1954). *Still Life*. Oil on canvas. 82.0 x 65.0 cm. Signed in l/l. \*N92.323.3. Oosterbeek, The Netherlands. Mar. 1, '92.

583 HUYSMANS, Franciscus Johannes van (1885-1954). *Winter Landscape*. Oil on canvas. 72.0 x 93.0 cm. Signed in l/r. \*N92.323.2. Oosterbeek, The Netherlands. Mar. 1, '92.

584 KNIP, Willem (1883-1967). *Fishing Boat in the Wharf*. Oil on canvas. 59.0 x 49.0 cm. \*N92.301.4. Rotterdam, The Netherlands. Aug. 11, '91.

585 STREBELLE, Rodolphe (1880-1959). *Young Boy Playing*, 1920. Oil on canvas. 44.0 x 33.0 cm. Signed in l/l. Inscribed in l/r: À mon ami Auguste Oleffe - 1920. \*N92.319.1. Auderghem, The Netherlands. Dec. 26, '91.

*Dutch, Century Unknown*

586 ZEUNER, J.D. *Coats of Arms of Haarlem and Amsterdam*. Reverse painted on glass. 30.0 x 24.5 cm. Signed by J.D. Zeuner. Inscribed by J.F. Delsing. A pair with the coats of arms or shields of Haarlem and Amsterdam. N92.305.4. Haarlem, The Netherlands. Nov. 9, '91.

*English, 18th Century*

587 REYNOLDS, Sir Joshua, Attr. to (1723-92). *Portrait of the Countess of Albemarle*. Oil on canvas. 84.0 x 77.0 cm. \*N92.322.1. Brussels, Belgium. Feb. 28, '92.



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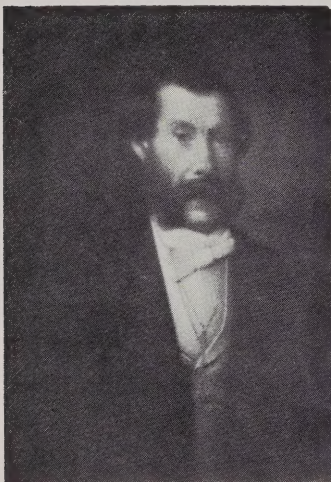
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#### European, 18th Century

588 Unknown. *The Immaculate Conception*. Oil on canvas. 115.0 x 66.0 cm. \*N92.322.7. Brussels, Belgium. Feb. 28, '92.

589 Unknown. *The Judgment of Solomon*. Oil? \*N92.325.3. 's-Gravenhage, The Netherlands. Apr. 17, '92.

#### European, 19th Century

590 GRATTGER, Arthur *Nocturne on the Battlefield*, 1864. Oil on carton. 47.0 x 60.5 cm. Signed with a monogram. Dated 1864. Bears a museum label on verso. Depicting a moonlit battlefield with a lake in the background; with bodies of fallen soldiers and a person kneeling. N92.294.2. Lvov, Ukraine. Apr. 29, '92.

591 GRATTGER, Arthur. *Unification*, 1864. Oil on canvas. 21.0 x 26.5 cm. Signed with a monogram. Dated 1864. Bears a museum label on verso. Depicting the bodies of soldiers lying in a snow-covered meadow (aftermath of a battle?), with ravens flying above. N92.294.3. Lvov, Ukraine. Apr. 29, '92.

592 Unknown. *English Park Landscape*. Oil on canvas. 55.0 x 70.0 cm. \*N92.301.3. Rotterdam, The Netherlands. Aug. 11, '91.

593 Unknown. *Judgment of Paris*. 23.0 x 19.0 cm. \*N92.302.5. Rotterdam, The Netherlands. Aug. 19, '91.

594 Unknown. *Seascape*. Oil on canvas. \*N92.325.2. 's-Gravenhage, The Netherlands. Apr. 17, '92.

#### European, Century Unknown

595 Unknown. *Portrait of a Man with Moustache*, 1866. Oil on canvas. Signed "A. R." \*N92.304.7. Amsterdam, The Netherlands. Nov. 6, '91.



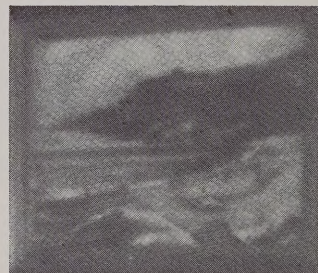
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#### Flemish, 16th Century

596 CLEVE I, Marten van, Attr. to (1527-81). *Tavern Scene*. Oil on panel. 32.0 x 45.0 cm. \*N92.322.3. Brussels, Belgium. Feb. 28, '92.

597 CLEVE, Joos van (1485-1540). *Child Eating Grapes*. Oil on panel. 32.0 x 24.0 cm. \*N92.322.4. Brussels, Belgium. Feb. 28, '92.

#### Flemish, 17th Century

598 BROUWER, Adriaen (1605-38). *The Bloodletting*. Oil on canvas. 30.0 x 27.0 cm. \*N92.318.2. Ussel, The Netherlands. Dec. 24, '91.

599 BROUWER, Adriaen (1605-38). *Tavern Scene*. Oil on canvas. 40.0 x 33.0 cm. \*N92.318.1. Ussel, The Netherlands. Dec. 24, '91.

600 JORDAENS, Jacob (1593-1678). *Adoration of the Shepherds*, 1620. Oil on canvas. 152.4 x 116.8 cm. Restored, with a new stretcher. \*N92.285.1. New York, NY. Aug. 3, '92.

#### Flemish, 18th Century

601 Unknown. *Virgin and Child*. Oil on panel. 45.0 x 32.0 cm. \*N92.322.2. Brussels, Belgium. Feb. 28, '92.

#### Flemish, 19th Century

602 CRABBELS, Florent Nicolas (1829-96). *Landscape*. Oil on canvas. 69.0 x 50.0 cm. N92.322.6. Brussels, Belgium. Feb. 28, '92.

#### French, 18th Century

603 DANLOUX, Henri-Pierre, Attr. to (1753-1809). *Portrait of a Young Woman*, 1790. Oil on canvas. 99.1 x 79.7 cm. Oval. With blue ribbons on the hat and dress. \*N92.285.2. New York, NY. Aug. 3, '92.

#### French, 19th Century

604 DEGAS, Edgar (1834-1917). *Danseuse Rajustant l'Epaulette de son Corsage*. Dancer adjusting her bodice. Pastel on cardboard. 47.0 x 25.0 cm. N92.316.1. Paris, France. Jul. 17, '92.



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605 DULIN, C. *Portrait of Man in White Vest*, 1807. Oil on canvas. Portrait of man with his right hand tucked into his white vest; dressed in a dark coat. \*N92.304.5. Amsterdam, The Netherlands. Nov. 6, '91.

606 MONET, Claude (1840-1926). *Customs Officer's Cabin at Pourville*, 1892. Oil on canvas. 60.0 x 81.0 cm. Signed and dated in l/r: "Claude Monet 82." \*N92.274.2. Los Angeles, CA. Jul. 12, '92. Reward.

French, 20th Century

607 CORTES, Edouard L. (1882-1969). *Le Gare de l'Est à Paris*. Oil on canvas. 33.0 x 41.0 cm. Signed in l/r: Edouard Cortes. In tones of black; dark brown, amber, light yellow and white. \*N92.299.17. New York, NY. Jun. 21, '92.

608 CORTES, Edouard L. (1882-1969). *Paris Street Scene*. Oil on canvas. 33.0 x 46.0 cm. Signed in l/r: Edouard Cortes. Includes a building with a green awning and the cart with red and yellow flowers. \*N92.299.19. New York, NY. Jun. 21, '92.

609 CORTES, Edouard L. (1882-1969). *Soir de Neige, Paris*. Oil on canvas. 55.0 x 38.5 cm. Signed in l/r: Ed. Cortes. Monochrome. \*N92.299.18. New York, NY. Jun. 21, '92.

German, 19th Century

610 HERRMANN, Hans (1858-1942). *Fish Market*. Oil on canvas. 44.0 x 63.0 cm. Signed in l/r: Hans Herrmann. Marked in UV ink on verso: TN13 1QS. \*L92.531.2. Sevenoaks, England. Jun. 28, '92.

611 HERRMANN, Hans (1858-1942). *Quayside with Steamer and Windmill*. Oil on canvas. 18.0 x 25.0 cm. Signed in l/r: Hans Hermann. Marked in UV ink on verso: TN13 1QS. \*L92.531.1. Sevenoaks, England. Jun. 28, '92.

German, 20th Century

612 BASELITZ, Georg (b. 1938). *Untitled (Sheep)*, 1984. Gouache on paper. 47.9 x 65.7 cm. Signed and dated in l/r: G. Baselitz 3.X.84 \*N92.261.1. New York, NY. Sep. 6, '91.



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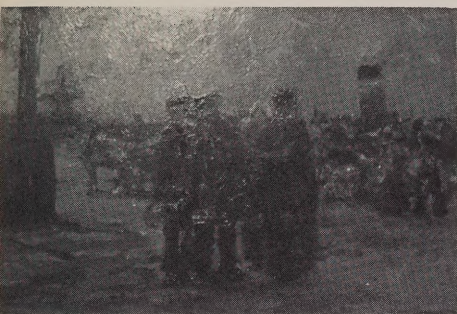
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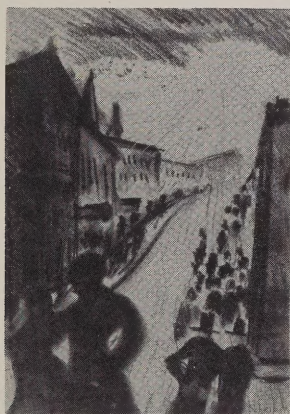
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# *Hungarian, 19th Century*

613 SCHEIBER, Hugo (1873-1950). *Futuristic City*. Gouache. 40.6 x 30.5 cm. Signed in l/r: Scheiber/H. \*N92.299.8. New York, NY. Jun. 21, '92.

614 SCHEIBER, Hugo (1873-1950). *Interior*. Gouache. 55.9 x 48.3 cm. In tones of orange/red, turquoise blue, light yellow, black, red, and apricot. \*N92.299.4. New York, NY. Jun. 21, '92.

615 SCHEIBER, Hugo (1873-1950). *Old Lady*. Gouache. 64.8 x 55.9 cm. Signed in l/l on tabletop: Scheiber/H. \*N92.299.10. New York, NY. Jun. 21, '92.

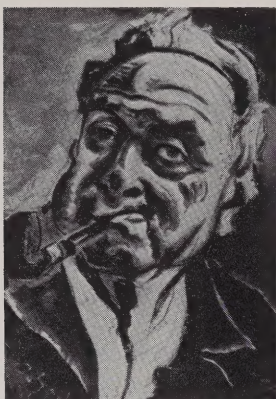
616 SCHEIBER, Hugo (1873-1950). *Seated Man*. Gouache. 54.6 x 48.3 cm. Signed in l/l: Scheiber. \*N92.299.7. New York, NY. Jun. 21, '92.



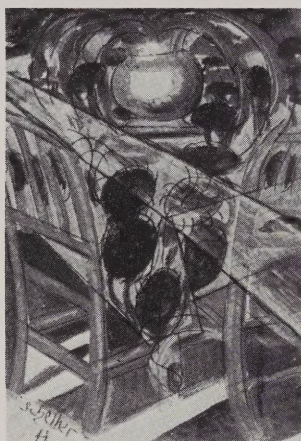
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617 SCHEIBER, Hugo (1873-1950). *Self-Portrait*. Oil on canvas. 68.6 x 48.3 cm. Signed in l/l: Scheiber. In browns, black, white, dark green and flesh-tone. \*N92.299.21. New York, NY. Jun. 21, '92.

618 SCHEIBER, Hugo (1873-1950). *Ship*. Gouache. 64.8 x 55.9 cm. Signed in l/c among waves: Scheiber/H. The ship in red, with blue waves and blue and black clouds. \*N92.299.9. New York, NY. Jun. 21, '92.

619 SCHEIBER, Hugo (1873-1950). *Still Life*. Gouache. 68.6 x 48.3 cm. Signed in l/l: Scheiber/H. \*N92.299.3. New York, NY. Jun. 21, '92.

*Hungarian, 20th Century*

620 KADAR, Bela (1877-1955). *Figurative Composition*. Gouache. 30.5 x 47.0 cm. Signed in l/r: Kadar/Bela. \*N92.229.1. New York, NY. Jun. 21, '92.

621 KADAR, Bela (1877-1955). *Interior*. Oil on canvas. 55.9 x 50.8 cm. \*N92.299.11. New York, NY. Jun. 21, '92.

622 KADAR, Bela (1877-1955). *Masons*. Gouache. 39.4 x 29.2 cm. Signed in the l/r on a plank of wood: Kadar/Bela. \*N92.299.15. New York, NY. Jun. 21, '92.

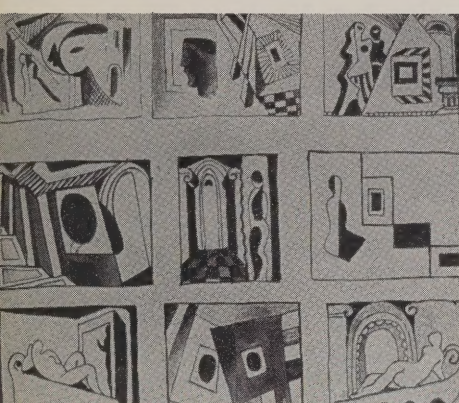
623 KADAR, Bela (1877-1955). *Picnic*. Oil on canvas. 45.7 x 61.0 cm. Signed in l/l: Kadar. \*N92.299.14. New York, NY. Jun. 21, '92.



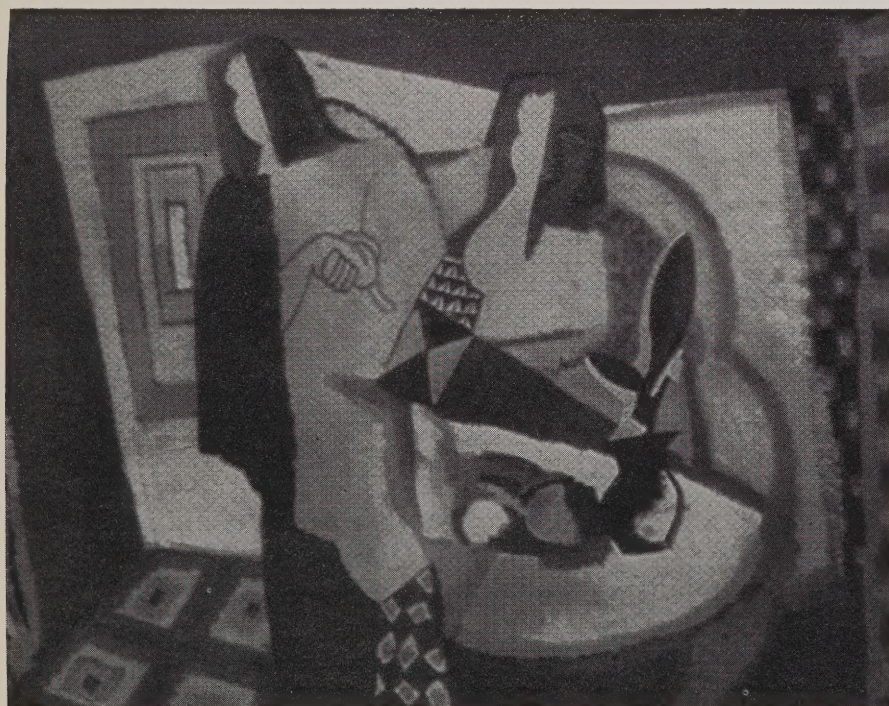
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624 KADAR, Bela (1877-1955).  
*Nine Small Drawings in One.*  
Watercolor. 25.4 x 38.1 cm.  
\*N92.299.5. New York, NY. Jun.  
20, '92.

625 KADAR, Bela (1877-1955).  
*Surrealistic Village.* Gouache. 55.9  
x 64.8 cm. Signed in l/r:  
Kadar/Bela. \*N92.299.16. New  
York, NY. Jun. 20, '92.

626 KADAR, Bela (1877-1955).  
*Two women.* Oil on canvas. 68.6 x  
48.3 cm. Signed in l/r:  
Kadar/Bela. \*N92.299.13. New  
York, NY. Jun. 21, '92.

627 KADAR, Bela (1877-1955).  
*Village.* Gouache. 64.8 x 55.9 cm.  
Signed in l/r on fence:  
Kadar/Bela. \*N92.299.12. New  
York, NY. Jun. 21, '92.



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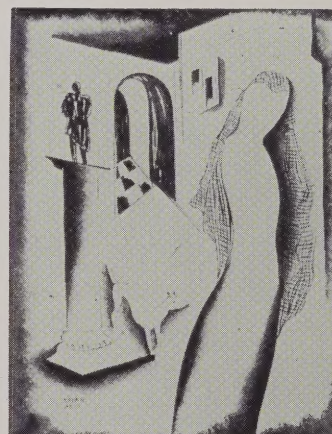
## Prints, Drawings

*American, 20th Century*

639 NEIMAN, Leroy (b. 1926). *P.J. Clark*. Serigraph. 91.4 x 121.9 cm. Bears inventory number on verso: A-379-SSL-118-020-16. \*N92.287.1. Greenwich, CT. Jul. 28, '92.

*Dutch, 17th Century*

640 REMBRANDT, Harmenz. van Rijn (1606-69). *The Angel Departing from the Family of Tobias*, 1641. Etching and drypoint. 10.3 x 15.4 cm. Signed and dated in l/c: Rembrandt f 1641. G. 42 M. 213 H. 185 Mz. 179 BB. 41-G, 3rd state. Some diagonal lines of shading added below the margin at u/l. \*N92.266.1. New York, NY. Jan. 1, '92. *Reward*.



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*German 19th Century*

641 CORINTH, Lovis (1858-1925). *Bathers*. Etching. 18.0 x 25.0 cm. Signed on mount in l/r in pencil: Lovis Corinth, and numbered in l/l: 46/75. \*L92.531.5. Sevenoaks, England. Jun. 28, '92.

*German, 20th Century*

642 BASELITZ, Georg (b. 1938). *Untitled*, 1981. Pencil on paper. 61.0 x 43.0 cm. Signed and dated in l/r: Baselitz 15.VII.81. \*N92.261.2. New York, NY. Sep. 6, '91.

643 MARC, Franz (1880-1916). *Peasants and Child*. Etching. 24.5 x 29.0 cm. Signed and dated in u/r: Fz. M.-, and inscribed on mount in l/l: Fz. Marc. \*L92.531.6. Sevenoaks, England, England. Jun. 28, '92.

*Hungarian, 20th Century*

644 KADAR, Bela (1877-1955). *Composition with Nude*. Ink on paper. 47.0 x 30.5 cm. Signed in l/l: Kadar/Bela. \*N92.299.2. New York, NY. Jun. 21, '92.

**Sculpture**

*Canadian, 20th Century*

645 RIOPELLE, Jean Paul (b. 1923). *Blooming (Floraison)*, 1973. Bronze. 25.0 x 21.0 cm. Signed. \*N92.277.1. Montreal, Canada. May. 29, '92.

*Flemish, 16th Century*

646 Unknown. *Notre Dame aux Miches*, 1550. Polychromed wood. Ht. 45.0 cm. \*N92.329.1. Bouillon/Sensenruth, Belgium. Feb. 12, '92.

*French, 19th Century*

647 MAILLOL, Aristide (1861-1944). *Study for "The Mediterranean"*, 1902. Bronze. Ht. 17.8 cm. Signed with artist's monogram. Edition No. 1/6. Bears the foundry mark: Alexis Rudier Fondateur, Paris. \*N92.264.1. New York, NY. Mar. 1, '92.

*Hungarian, 20th Century*

648 MATTIS-TEUTSCH, Janos (b. 1884). *Woman*. Bronze. Ht. 20.3 cm. Black patina. Signed on side of base with monogram: MT. \*N92.299.6. New York, NY. Jun. 21, '92.

*Russian, 20th Century*

649 ERTE, Romain de Tiroff (1892-1990). *Two Vamps*. Bronze. Ht. 49.5 cm. \*N92.272.1. New York, NY. Apr. 27, '92.



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# Decorative Arts



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## Clocks, Timepieces, Watches

*Dutch, 19th Century*

650 Wall clock. Wood and brass.  
\*N92.321.2. Wassenaar, The Netherlands. Feb. 9, '92.

*French, 19th Century*

651 MOREAU, Mathurin (1822-1912). Mantle Clock. Black marble and bronze. Ht. 58.0 cm. Signed Moreau Math. Part of a set with two bronze ewers  
\*N92.300.1. Harderwijk, The Netherlands. Jul. 29, '92.

*Unknown, 19th Century*

652 Repeating watch. Gold and rubies. W. 7.6 cm. In a closed case inset with 90 rubies, the dial with phases of the moon. \*N92.259.2. Philadelphia, PA. Jun. 22, '92.

## Miscellaneous Articles

*Danish, 19th Century*

653 ANDERSEN, Hans Christian (1805-75). Notes with Flowers. Flowers and ink on paper. Two dried flowers with handwritten notes by Andersen. N92.273.6. Odense, Denmark. Jul. 21, '92.

*English, 18th Century*

654 Unknown. Liqueur cabinet, 1780. Mahogany and glass. With six carafes inside; the case inlaid with a shell; the cover with a round lock slot (tantalus), style of Louis XVI. \*N92.304.1. Amsterdam, The Netherlands. Nov. 6, '91.

## Glass

*Dutch, 18th Century*

655 GRISTE II, Hendrik. Salt cellar, 1788. Glass and silver. A glass cup in a silver mount with portrait medallions on a garland wreath. \*N92.300.3. Harderwijk, The Netherlands. Jul. 29, '92.



655



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# Antiquities

## Liturgical Objects

*Unknown, 19th Century*

656 Ciborium, 1892. Silver with inlay. The cup with a foliate band inlaid in circular stones and a Latin inscription written on the top; the lid with border edged in a leaf motif rising to a crown surmounted by a cross; another Latin inscription runs below the lid's crown. \*N92.303.1. Valkenburg a/d Geul, The Netherlands. Sep. 7, '91.

## Silver

*American, 19th Century*

657 LOWNES, Joseph (active 1780- 1816). Tea set, ca. 1810. Silver. 25.4 x 30.5 cm. Bears maker's mark four times on the base of each piece: Lownes. Each piece engraved with initials, including a prominent "E." Comprising two coffee pots and two tea pots. \*N92.259.1. Philadelphia, PA. Jun. 22, '92.

*Dutch, 19th Century*

658 HUREAU, Carel Stephanus. Teapot, 1803. Silver. Boat-shaped with pearl border and an ebony handle; the cover knob adorned with an engraved flower motif; 's-Gravenhage 1803. \*N92.300.2. Harderwijk, The Netherlands. Jul. 29, '92.



657 Sugar bowl of identical design (not stolen.)

## Sculpture

*Hellenistic, Century Unknown*

659 *Thracian Horseman*. Negovantzi. Bronze. Ht. 13.0 cm. Black patina. Recorded under inventory no. I-381. Left leg broken off at thigh and both hands missing. \*N92.297.4. Vidin, Bulgaria. Jan. 1, '92.

*Roman, 1st Century*

660 *Head of a youth*. Bononie. Bronze. Ht. 37.0 cm. With filled rectangular grooves on the right cheek and six small holes on the top of the head. Recorded under inventory no. I-905. A break at the base of the neck. \*N92.297.3. Vidin, Bulgaria. Jan. 1, '92.

661 *Neptune*. Ratiaria. Bronze. Ht. 7.0 cm. Dark green patina. Silver encrusted eyes. Recorded under inventory no. I-378. Feet missing. \*N92.297.1. Vidin, Bulgaria. Jan. 1, '92.

*Roman, 2nd Century*

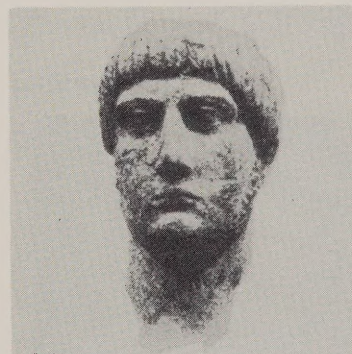
662 *Aphrodite*. Topolovetz, atelier of Gorna Misia. Bronze. Green patina. Recorded under inventory no. I-485. Missing both feet. \*N92.297.6. Vidin, Bulgaria. Jan. 1, '92.



661



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662

## Asian Art

### Sculpture

#### *Nepalese, 2nd Century*

666 Unknown. *Mother Goddess*. Stone. 61.0 x 45.7 cm. Weathered with part of background arch missing at upper left. \*N92.291.1. Kathmandu, Harigoan, Nepal. Jul. 22, '92.



666



664

663 *Hercules*. Ratiaria. Marble. Ht. 41.0 cm. Recorded under inventory No. I-461. Missing left arm between elbow and wrist. \*N92.297.5. Vidin, Bulgaria. Jan. 1, '92.

664 *Pair of Masks of Pan*. Bronze. Ht. 5.2 cm. Each face with two little horns and pointed ears, the hair combed back from the forehead. Recorded under inventory No. I-1192 and I-1193. \*N92.297.7. Vidin, Bulgaria. Jan. 1, '92.

#### *Roman, Century Unknown*

665 *Lion*. Gadetz. Marble. 3.0 x 6.3 cm. Light grey with black veins and some cracks. Recorded under inventory No. I-165. \*N92.297.2. Vidin, Bulgaria. Jan. 1, '92.



663



665

## Miscellaneous

### Books, Documents, Manuscripts

#### *American, 19th Century*

667 RUSSELL, Charles M. (1864-1926). Letter, 1913. Ink and watercolor on paper. 21.6 x 29.8 cm. Signed: C.M. Russell. Dated: "Sept 1st/1913". \*N92.315.1. Helena, MT. Jan. 1, '92.

#### *Danish, 19th Century*

668 ANDERSEN, Hans Christian (1805-75). Book. Original picture book containing pictures made from cut paper by Andersen. N92.273.5. Odense, Denmark. Jul. 21, '92.

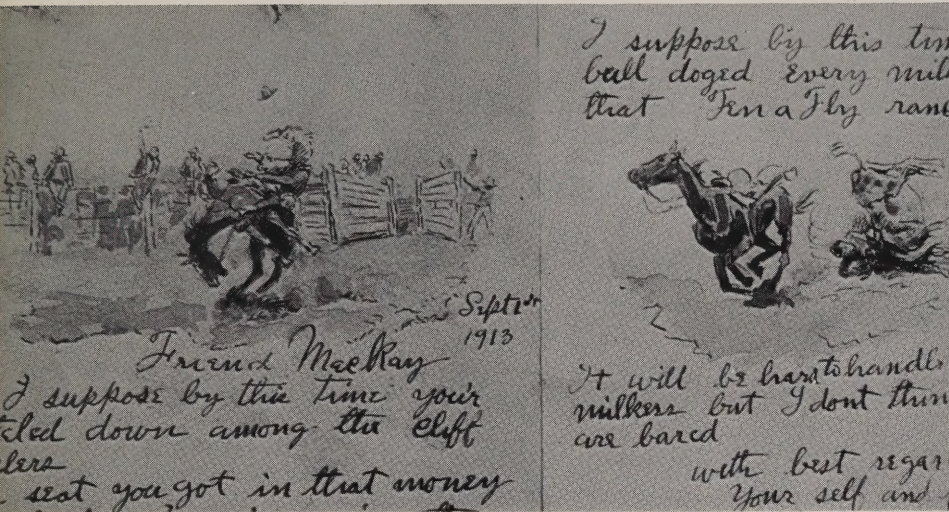
669 ANDERSEN, Hans Christian (1805-75). *The Dying Child*. Ink on paper. Original manuscript for the fairy tale. N92.273.4. Odense, Denmark. Jul. 21, '92.

670 ANDERSEN, Hans Christian (1805-75). *The Elf-Hill*. Ink on paper. Original manuscript for the fairy tale. N92.273.3. Odense, Denmark. Jul. 21, '92.

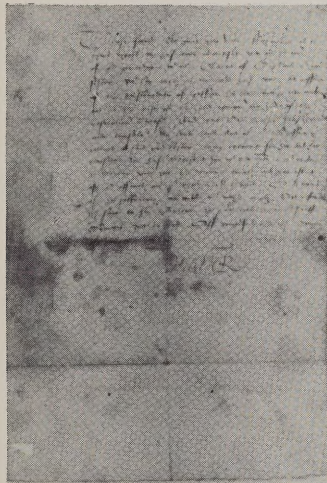
671 ANDERSEN, Hans Christian (1805-75). *The Emperor's New Clothes*. Ink on paper. Original manuscript for the fairy tale. N92.273.2. Odense, Denmark. Jul. 21, '92.

672 ANDERSEN, Hans Christian (1805-75). *The Little Mermaid*. Ink on paper. Original manuscript. N92.273.1. Odense, Denmark. Jul. 21, '92.

# Missing Art Index



667



673

English, 16th Century

673 Letter Signed by Mary Queen of Scots, 1569. Ink on paper. 21.5 x 31.0 cm. Letter to Patric Vans, Lord Barnbarroch dated June 4, 1569. Written in a combination of English, Scottish and French; framed with a portrait of Mary. The letter begins "Traist freind, we greit you well". Light browning to left margin with two small marginal holes and repairs verso. \*N92.328.1. Bauman Rare Books. New York, NY. Aug. 15, '92.



674

Medals

Italian, 15th Century

674 Unknown. Cosimo Il Vecchio de' Medici. Bronze. Diam. 7.5 cm. Inscribed on recto: "Magnvs Cosmvs Medices PPP"; inscribed on verso: "Pax Libertas Qve Pvblica" and "Florentia." \*N92.269.1. New York, NY. Jun. 1, '90. Reward.

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